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of condensation forbade the story-telling style on the one hand, or any full discussion of the origin and interpretation of the several myths on the other. Where theories of origin are given, it is always with due caution. It is to be regretted that the plan of the book did not include systematic reference to the passages in the Greek poets where the several myths are treated in detail; such references will be especially needed by the many teachers of English who will use the book, and they might well have taken the place of the many scattered quotations of a line or two from modern writers, to which considerable space has been given.

There is a full index (in which the accent of proper names is marked), but unfortunately there is no difference of type to distinguish between figures referring to main articles and those referring to incidental mention of names.

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CHARLES D. ADAMS

Helps to the Reading of Classical Latin Poetry. By LEON JOSIAH RICHARDSON. Boston: Ginn & Co., 1907. Pp. 66. \$0.55.

Professor Richardson's little book represents a sincere effort to replace mechanical or dogmatic instruction concerning Latin verse and its delivery by considerations of a larger kind, psychological and aesthetic. The intention is worthy of all praise, but in practice I fear the book would prove unsatisfactory, whether as a textbook, or for purposes of reference or private study. The concrete details of instruction are presented with too much intrusion of aesthetic theory for the learner, while this same matter has scarcely the fulness and grasp necessary to win the attention of the more mature student of verse and rhythm. As a manual upon which to base the lectures or explanations of the teacher it would be unserviceable from lack of adequate illustrative material.

In many of the enunciations of general principles there is at times a vagueness of thought or style which would puzzle the initiated and quite baffle the beginner. Thus on p. 8 the author essays to differentiate rhythm and meter, but one finishes the section of more than a page without learning in any tangible way what meter is as distinguished from rhythm. For the 'simple statement that a meter is a rhythm limited by the poet's choice to a definite length or number of feet, one looks in vain except for the hint contained in a citation from Aristotle, thrown into a footnote.

But in general the observations on the phenomena of verse are put intelligibly and with sympathetic warmth calculated to awaken aesthetic appreciation. The practical application of the principles set forth is treated very slightly in a series of "practical hints" on pp. 62 and 63. It is the fault of the book throughout that it is meager in illustrative material, and these practical hints especially call for much fuller exemplification.

There are some inconsistencies of treatment apparently due to oversight, as when vertical lines are used on p. 7 to set off the syllables of a foot, as in

Ye banks | and braes | etc.,

while on p. 10 they stand like bars in music as the sign of accent:

On thy | cold grey | stones, oh | sea

—this last a pretty puzzle for the unsuspecting reader, who at first sight will interpret the editor's marking as trochaic rhythm, and then—probably swear. In describing the elegiac distichon the inevitable couplets of Schiller and Coleridge are cited, and Tennyson's modification of Coleridge's rendering is also given, with the remark that it was "recast with a view of illustrating more accurately the relations of ictus and word-accent." It will seem strange, I am sure, that Tennyson's parody or burlesque of Coleridge should ever have been taken seriously. For those who may not recall it it is here reprinted.

Up springs hexameter with might, as a fountain arising,
Lightly the fountain falls, lightly the pentameter.

It is sufficient commentary on the intention of this distichon to quote the other well-known verses of Tennyson:

These lame hexameters the strong-winged music of Homer!
No! but a most burlesque, barbarous experiment.
Hexameters no worse than daring Germany gave us,
Barbarous experiment, barbarous hexameters.

The author presumably had good reason for excluding from his treatment the lyric and iambic verses of Catullus and Horace, but since he has done so, is not "classical Latin poetry" in the title somewhat misleading?

G. L. HENDRICKSON

Herodotus' Histories. Translated by G. WOODROUFFE HARRIS.

Vol. I, Books I to III; Vol. II, Books IV to VI. London: Swan Sonnenschein & Co., 1906-7.

A single sentence will illustrate Mr. Harris' ignorance of the language he pretends to translate. *Ἀδρηστος δὲ ὁ Γορδίου τοῦ Μίδεω, οὗτος δὲ ὁ φονεὺς μὲν τοῦ ἑωυτοῦ ἀδελφεοῦ γενόμενος, φονεὺς δὲ τοῦ καθήραντος, ἐπέλτε ἡσυχίῃ τῶν ἀνθρώπων ἐγένετο περὶ τὸ σῆμα, συγγινωσκόμενος ἀνθρώπων εἶναι τῶν αὐτὸς ἦδει βαρυσυμφορώτατος, ἐπικατασφάζει τῷ τύμβῳ ἑωυτόν* (i. 45) is rendered thus: "But Adrastus the son of Gordias, the son of Midas, who had slain his own brother, and the son of the man who purified him, *though the matter passed into oblivion, was looked upon by the men who knew him as the most baneful of all men.* Whereat he slew himself on the tomb of Croesus' son." Even the claim in the Introduction that the translation is meant to be "popular," "easily readable, and entertaining to the man in the street," "without too servile adherence to the letter," cannot excuse such absurdities as this. And this is by no means a solitary instance. Minor inaccuracies are too numerous to mention, but I refer the curious to Book ii. 8; Book iv. 81, and Book v. 1.

A. G. LAIRD